Our contemporary condition requires us to grapple with the forces of differentiation that are shaping the world today, while at the same time it calls us to imagine constructive connectivity. Visual artists working in a variety of mediums—from painting, sculpture, architecture, graphic arts, film, video, performance, installation and on digital platforms to social practice and infrastructural activism—are responding to this challenge. Curators are doing the same in their making of exhibitions and remaking of museum collections. Arguably, artists and curators have always done these things, in different ways, according to time and place. Now, however, within the vortex created by the on-going implosion of the grand narratives and their reactionary resurgence, all of these times and places, along with many new ones, are present to us, in mixed and often surprising ways. In current art and curating, time has become a subject matter, a material, a medium, and a process. Perhaps this, too, was always the case. If so, some interesting questions arise.

How does time enter, stay, and leave works of visual art, including those that thematize such processes as their subject matter? What is it for different kinds of time, perhaps many distinct kinds of time, to coexist within a work of art? How might we see such coincidence in works of contemporary art, and how might we trace it in works from times past, or from other kinds of time? What are the relationships that constitute such cotemporality? Which other elements, which other relations, exist within these works? How are they adjacent to the temporal components, and how might they bear upon them? Works of art that take the presentation of multiple temporalities as their subject—religious art, for example, or that concerned with spirituality—often intentionally depict a kind of atemporality, a zone not subject to the common range of temporal processes. Might certain more secular artistic enterprises (modernist ones, for counter-example) spin
off a different kind of achronicity? How have these multiple, layered, mobile, differentiating temporalities been exhibited in the past, how might they be exhibited now?

Frick Fine Arts, Seminar Room via 104. Wednesdays 6-8:30pm

Courseweb access:
https://courseweb.pitt.edu/webapps/blackboard/execute/announcement?method=search&context=course&course_id=497235_1&handle=cp_announcements&mode=cpview

SCHEDULE  * Temporalities constellation event; open seminar

1. January 9  **Thinking About Time**


2. January 16  **Time and History**


3. January 23  **Iconography, Iconology, Temporalities  *  **


Terry Smith, “Seeing Time in Sansepolcro: Piero in America,” unpublished lecture, Clark Art Institute, April 2014 (HAA Colloquium presentation, January 23, noon).*

4. January 30  **Anachrony, Heterochronicity  (Keith Moxey visit)  *  **


5. February 6  **Photography, Film and Time**


“L'interruption, le instant” [1987]


February 13  Reading week, CAA in New York

6. February 20  **Architecture/Feminist Perspectives on Art Historical Time**


7. February 27  **Time in and between different cultures**


8. March 6 *Contemporaneity*


Peter Osborne, *The Post-Conceptual Condition* (London: Verso, 2018), chapter 1

Temporalities within the 57th Carnegie International (Ingrid Schaffner visit TBK)

March 9-17   Spring Break
9. March 20  **Exhibiting temporalities, heterochronicity, atemporality, anachrony, exochrony** *


10. March 27  Presentations

11. April 3   Presentations

12. April 10  Presentations

13. April 17  Presentations

14. April 24  Essays due
Supplementary Readings: More to come

Photography, Film and Time

William Henry Talbot, The Pencil of Nature and The Art of Photographic Drawing


Marta Braun, Picturing Time

Mary Anne Doane, *The Emergence of Cinematic Time*